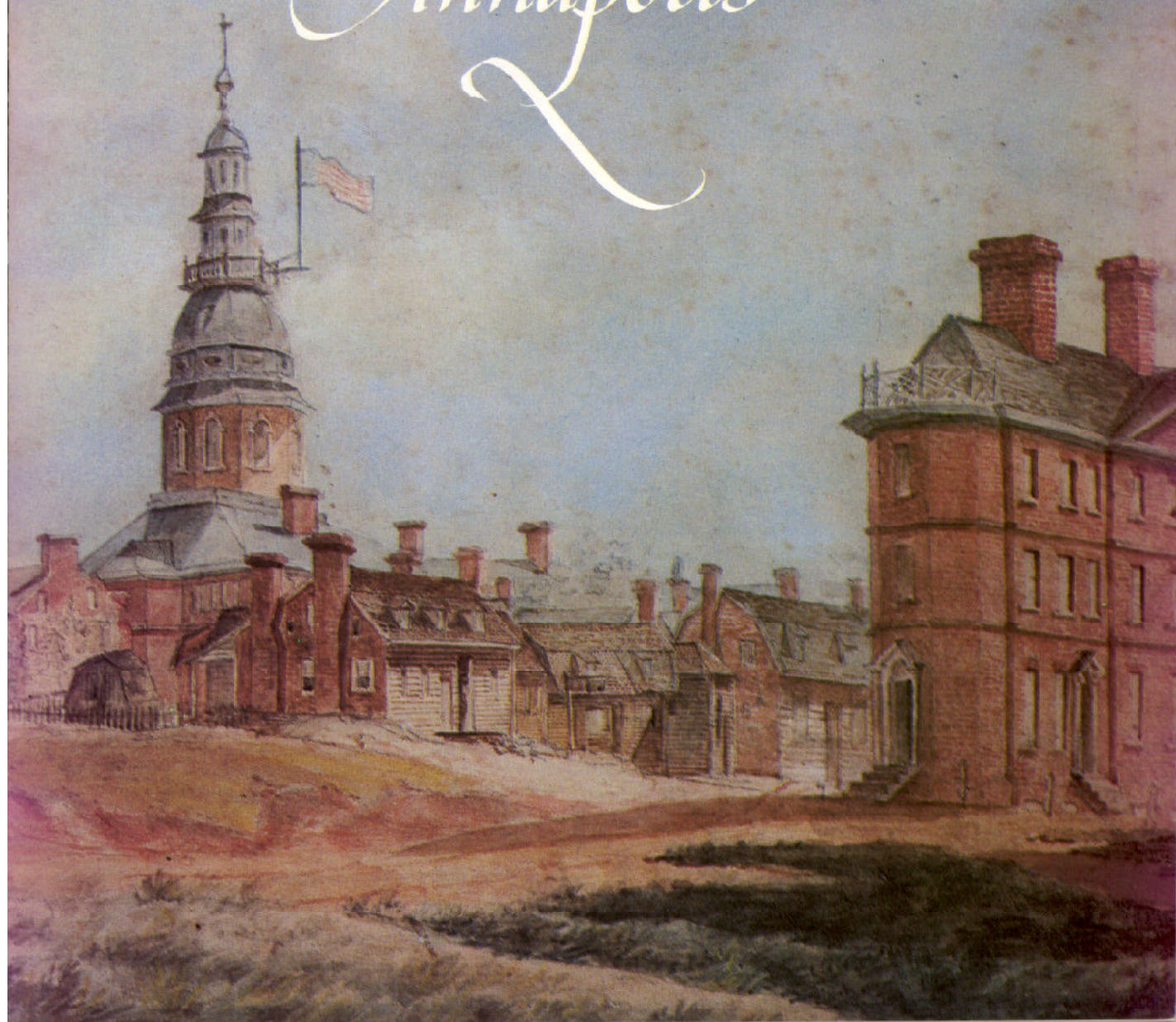
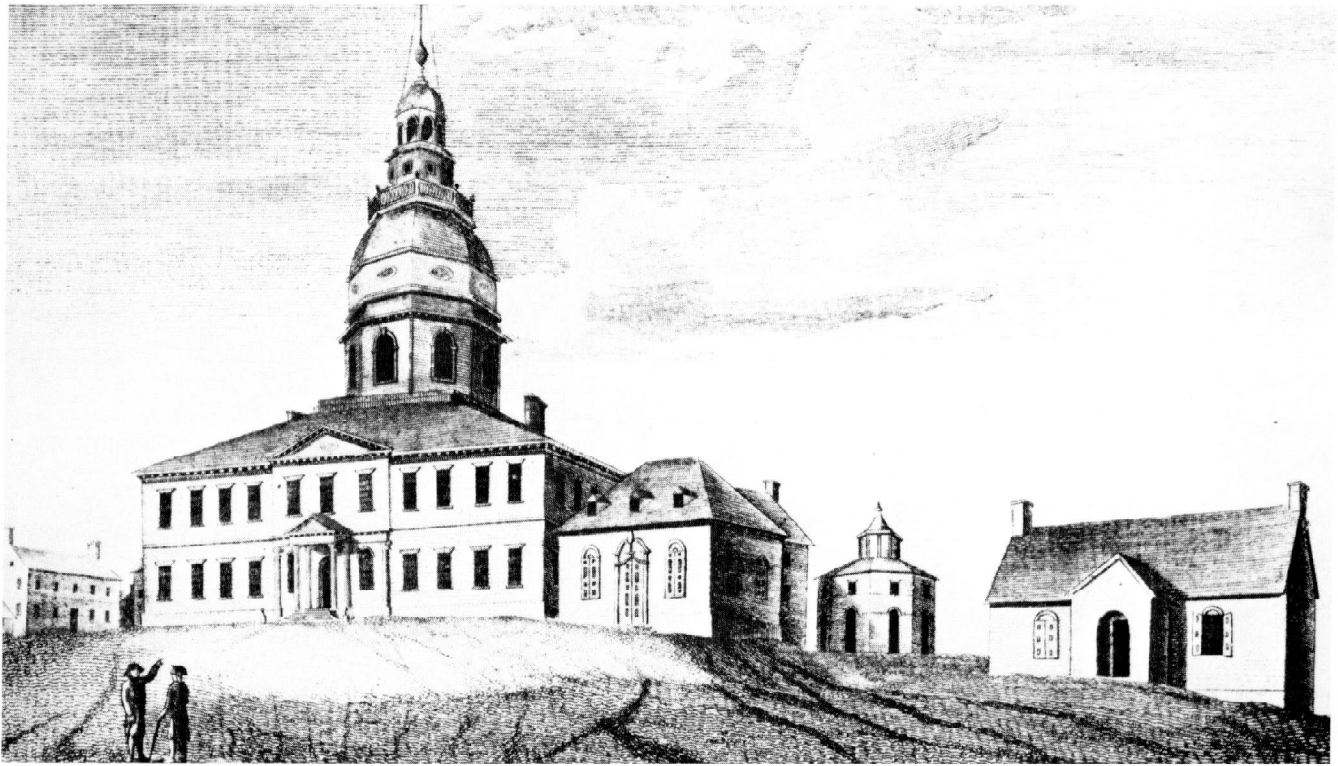


*The
Maryland State House,
Annapolis*





Engraving of the State House attributed to Charles Willson Peale, published in the *Columbian Magazine* in February 1789.
From the Bond Collection, Maryland State Archives, MdHR G 194 (3).

WELCOME TO THE MARYLAND STATE HOUSE

WELCOME to the Maryland State House, the oldest state capitol still in use for legislative purposes. The building as you see it today was begun in 1772, first occupied in November of 1779, and completed in 1905.

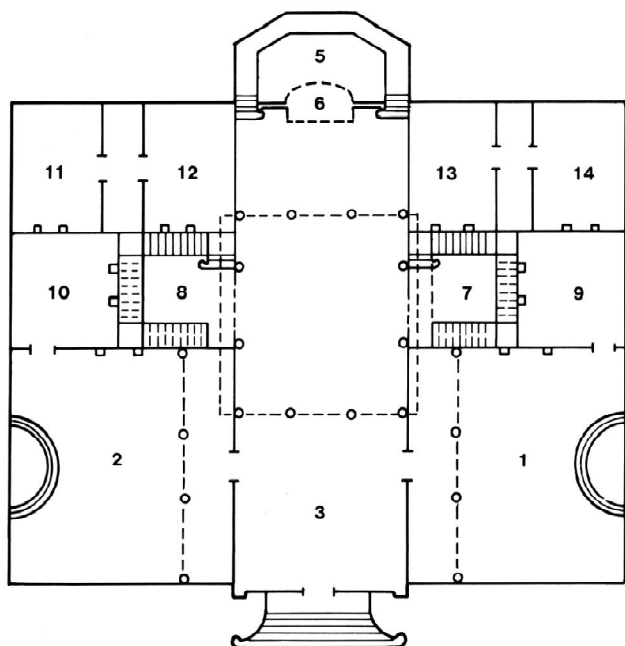
The State House of the 1780s (see floor plan A) housed not only the Senate (1) and House of Delegates (2), but also the Maryland General Court (5), Committee Rooms (9, 10), and the State Archives (11, 12, 13, 14). From December, 1783 until June, 1784, the Continental Congress met in Annapolis, and the Maryland State House was the capitol of the United States.

The roof line and dome of the Old State House took final shape between 1785 and 1789, the original roof having been flat in the Italianate style with a dome of more modest proportions. The present dome, designed by Joseph Clark and constructed of cypress beams held

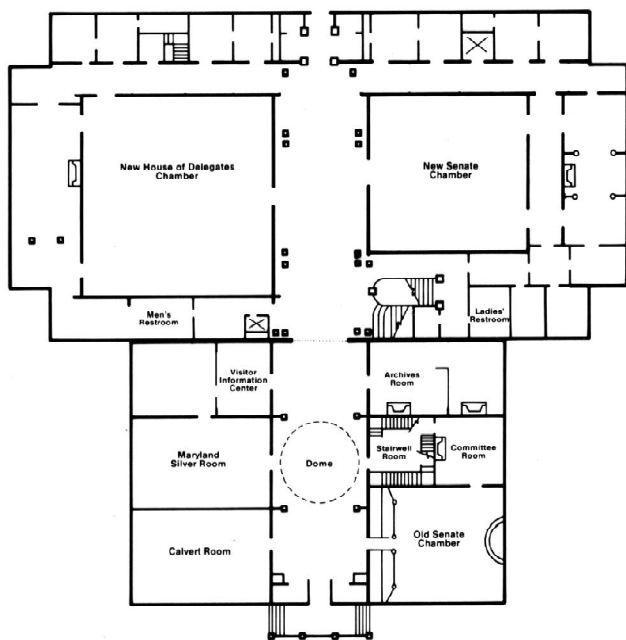
together by wooden pegs, is the largest wooden dome (interior height: 113', exterior height: 200') in the United States. The beautiful plaster work in the center hall and interior of the dome was executed by the unfortunate Thomas Dance, who fell ninety feet to his death from the upper scaffolding in February, 1793 as his work neared completion.

The newest section of the State House was begun in 1902, replacing annexes built in 1858 and 1886. On January 6, 1904, the Senate and House of Delegates convened here for the first time. A black line set into the marble floor divides the annex built in 1902-1904 from the Old State House.

At the entrance to the State House is the Maryland State flag, bearing the arms of the Calvert and Crossland families. It was adopted as the official State flag in 1904.



Floor Plan A. Floor plan of the State House accompanying Charles Willson Peale's drawing in the February 1789 issue of the *Columbian Magazine*. Photograph courtesy of the Maryland State Archives, MdHR G 1556-121.



Floor Plan B. Floor plan of the State House as seen today. Maryland State Archives, MdHR G 1584 and MdHR G 1694.

THE OLD STATE HOUSE

Begin your tour of the State House at the VISITOR INFORMATION CENTER of the Maryland Department of Economic and Community Development, which occupies the two former Archives Rooms (11, 12) on the west side of the Old State House. Here you will find well-informed hostesses who will answer your questions and take you on regularly scheduled tours of the State House.

Approximately two-thirds of the Old House of Delegates Chamber (2), is now the CALVERT ROOM where portraits of the proprietary family that once owned all of Maryland are to be found. To the left, on the far wall, is a portrait of George Calvert, the First Lord Baltimore, to whom the Charter of Maryland was granted by Charles I in 1632. A replica of the Calvert banner is also displayed. The design is derived from the Calvert coat-of-arms, six gold and black stripes with a diagonal band of reverse colors. The Calvert banner represented the colony and the authority of the proprietor until at least the middle of the eighteenth century.

Next door, in the MARYLAND SILVER ROOM, comprised of part of the Old House Chamber (2), the Committee Room (10) and Stairwell (8) are two large paintings, *The Founding of the Colony of Maryland, March 25, 1634*, and *The Burning of the Peggy Stewart, October 19, 1774*, painted by Frank B. Mayer (1827-1899) and purchased by the Legislature in 1894 and 1898. The cases in this room contain the silver service of the USS *Maryland*, designed and executed by Thomas Kirk, silversmith of Baltimore. The 167 individual scenes on the forty-eight piece set, presented to the Navy in 1906, depict historic events and landmarks in the twenty-three counties and the city of Baltimore. The Maryland Silver Room is also used for temporary exhibits and as a meeting room for the House of Delegates.

The remaining rooms of the Old State House – the Archives Rooms (13, 14), the Stairwell Room (7), Committee Room (9), and the Old Senate Chamber (1) – have been restored in part to their eighteenth century appearance, a process begun in 1906 and completed in 1983. They contain permanent exhibits, installed under the direction of the State Archives and Hall of Records Commission, which interpret the history and uses of the State House from 1772 to modern times. They also highlight the events of national and international significance that took place here in 1783 and 1784 with the resignation of George Washington as Commander-in-Chief of the Continental Army and the ratification of the Treaty of Paris that ended the American Revolution.

ANNAPOLIS THE CAPITAL

Restoration of the ARCHIVES ROOMS (13, 14) on the Senate side of the Old State House was completed in 1983. The outer exhibit area is devoted to the history of the State House. Included are examples of original John Shaw furniture made for the State House and a cross-section model showing the construction of the dome. Graphic representations, from the earliest sketches of the State House in 1788 by Charles Willson Peale to photographs of the Senate Chamber during the Victorian era, document the many changes in physical appearance undergone by the building and State House hill since the cornerstone was laid in 1772. One section of the exhibit is devoted to a collection of the seals of office including the Great Seal of 1648, rare silver seals by Annapolis silversmith Thomas Sparrow, and examples of documents with seals affixed. Another section contains a tribute to the Maryland Charter, including a facsimile of the original Charter presented to the State by the Duke and Duchess of Kent during Charter Day ceremonies in St. Mary's City in June, 1984.

Beyond the exhibit area is a working office, furnished in the style of the eighteenth and early nineteenth centuries, now a legislative conference room and closed to the public.



Great Seal of 1648. Obverse: Lord Baltimore in an equestrian pose with drawn sword. Reverse: Lord Baltimore's hereditary coat-of-arms. Maryland State Archives, MdHR G 1551-3, MdHR G 1551-4.



Francis Street by Frank B. Mayer. The Metropolitan Museum of Art, Rogers Fund, 1939.

PEACE AT LAST

Originally providing access to the dome and Senate gallery, the **STAIRWELL ROOM (7)** now chronicles American and British encounters on the "Road to Peace, 1779-1784." Here are found facsimiles of documents relating to the negotiations abroad and the Definitive Treaty of Peace signed in Paris on September 3, 1783, and a reproduction of the unfinished group portrait of the American Peace Commissioners John Jay, John Adams, Benjamin Franklin, Henry Laurens and William Temple Franklin, Benjamin Franklin's secretary and grandson, begun in 1783 by Benjamin West (1738-1820).

The emphasis in this room is on the provisions of the Treaty of Paris, its acceptance by Congress in Annapolis, and the personalities involved in formal ratification which took place in the **Old Senate Chamber** on January 14, 1784. Items on display include an original John Mitchell map, first published in 1755 and identical to one used by the Commissioners in Paris to draw the boundaries of the new United States; Governor William Paca's broadside proclaiming the Treaty in effect in Maryland, January 20, 1784; and documents relating to the slowness with which Congress acted to ratify the Treaty.

CONGRESS COMES TO ANNAPOLIS

The **SENATE COMMITTEE ROOM (9)**, restored along with the Stairwell Room next door in 1976, is where General Washington waited before entering the adjacent **Old Senate Chamber** to speak to Congress on December 23, 1783. Over the fireplace is one of the oldest and most historic paintings in the State collection. The portrait, by Charles Willson Peale (1741-1827), is of the British statesman and colonial ally William Pitt the Elder clothed as a Roman Consul. It was painted in London in 1768 and given by Peale to the State in 1774.

The exhibits in the Senate Committee Room suggest what life was like in Annapolis in 1783 and 1784. Included are documents relating to the attempt to make the city the permanent home of the peripatetic Continental Congress, a facsimile of Thomas Jefferson's expense account during his stay in Annapolis, and related artifacts and extracts from the *Maryland Gazette*. A facsimile of John Callahan's 1783 map of Annapolis and old photographs of the lodgings of local officials and visiting members of Congress connect Annapolis of the 1780s to Annapolis today. On another panel are documents and artifacts associated with Washington's resignation.

While there are many official documents relating to the resignation and several personal letters describing the scene, no definitive list of the official participants and spectators exists. Two graphic representations of Washington resigning his commission, one by John Trumbull (1756-1843) completed in 1824 for the Rotunda of the U.S. Capitol and another by Edwin White (1817-1877) installed in 1859 (now hanging in the **State House Stairway**), are reproduced and compared. Both artists took historical and artistic liberties, the oddest and most

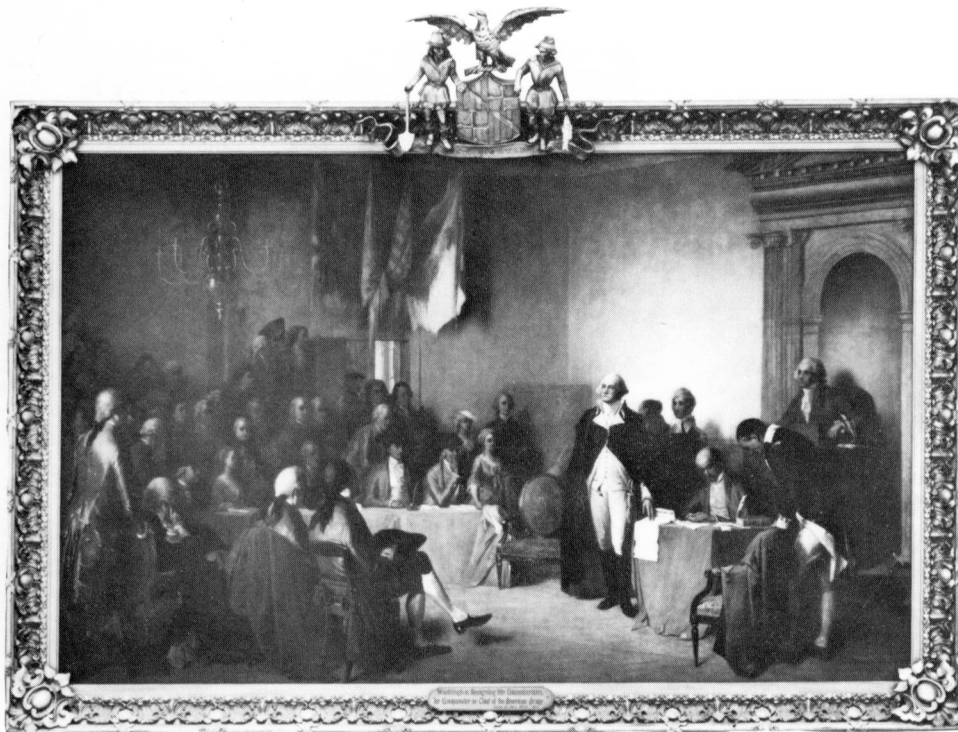


Washington, Lafayette and Tilghman at Yorktown by Charles Willson Peale (1784). Maryland Commission on Artistic Property, MdCAP 1120.

puzzling being Trumbull's portrayal of the Senate Chamber itself. Despite his visit to the State House in 1822, Trumbull reversed the gallery and the platform where the President of Congress stood. There were probably twenty-one members of Congress present to receive Washington's resignation. John Trumbull portrays nineteen of them; White only nine. Both artists include James Madison and Martha Washington, neither of whom were in Annapolis at the time, and exclude James McHenry and James Tilton, both of whom left eyewitness accounts of the scene which are incorporated into the last panel of the Committee Room exhibits.

THE OLD SENATE CHAMBER

The **OLD SENATE CHAMBER (1)** was restored in 1906 and furnished with period desks in 1940. No records for furniture other than Windsor chairs for the period 1783-1784 have been found. The chamber as you see it today is restored to how it appeared in the late 1790s. The furnishings are a mixture of original desks and chairs made for the Senate by John Shaw (1745-1829) in 1796-1797 and replicas made by Enrico Liberti (1894-1979), a Baltimore cabinet maker, in 1940.



Washington Resigning His Commission
by Edwin White (1859).
Maryland Commission on Artistic
Property, MdCAP 1112.

In 1781, the Maryland Legislature commissioned Charles Willson Peale to paint “as soon as may be, the portrait of his Excellency General Washington at full length . . . in grateful remembrance of that most illustrious character.” This painting, *Washington, Lafayette and Tilghman at Yorktown*, now above the fireplace, has hung in the State House since 1784.

The other paintings in this room, also by Peale, are five of seven early governors painted between 1823 and 1826 for the City of Annapolis and acquired by the State in 1867. Beginning on the left they are: *Samuel Sprigg*, governor from 1819 to 1822; *William Paca*, governor from 1782 to 1785, host to the Continental Congress in 1783 and 1784, and signer of the Declaration of Independence; *John Hoskins Stone*, governor from 1794 to 1797, a member of the Executive Council in 1783; *John Eager Howard*, governor from 1788 to 1791, the hero of the Battle of Cowpens, and U.S. Senator from 1796 to 1803; and *William Smallwood*, governor from 1785 to 1788, a major-general in the Continental Army, and a member of the delegation which escorted General Washington into Annapolis on December 19, 1783.

George Washington resigned his commission as Commander-in-Chief of the Continental Army before Congress in the Old Senate Chamber on December 23, 1783. Listen quietly and you will hear eye-witness accounts by James McHenry, James Tilton and Mary Ridout of “this most solemn and affecting spectacle.”

Near the spot where Washington stood to deliver his resignation speech is a figure wearing an exact replica of the uniform Washington wore before Congress on December 23, 1783. The original uniform is in the National Museum of American History, Smithsonian Institution. The head of the figure is modeled on the bust made from life by the French sculptor Jean Antoine Houdon (1741-1828) in 1785.

GEORGE WASHINGTON'S ADDRESS TO CONGRESS ON RESIGNING HIS COMMISSION

Mr. President: The great events on which my resignation depended having at length taken place; I have now the honor of offering my sincere Congratulations to Congress and of presenting myself before them to surrender into their hands the trust committed to me, and to claim the indulgence of retiring from the Service of my Country.

Happy in the confirmation of our Independence and Sovereignty, and pleased with the opportunity afforded the United States of becoming a respectable Nation, I resign with satisfaction the Appointment I accepted with diffidence. A diffidence in my abilities to accomplish so arduous a task, which however was superseded by a confidence in the rectitude of our Cause, the support of the Supreme Power of the Union, and the patronage of Heaven.

The Successful termination of the War has verified the most sanguine expectations, and my gratitude for the interposition of Providence, and the assistance I have received from my Countrymen, encreases with every review of the momentous Contest.

While I repeat my obligations to the Army in general, I should do injustice to my own feelings not to acknowledge in this place the peculiar Services and distinguished merits of the Gentlemen who have been attached to my person during the War. It was impossible the choice of confidential Officers to compose my family should have been more fortunate. Permit me Sir, to recommend in particular those, who have continued in Service to the present moment, as worthy of the favorable notice and patronage of Congress.

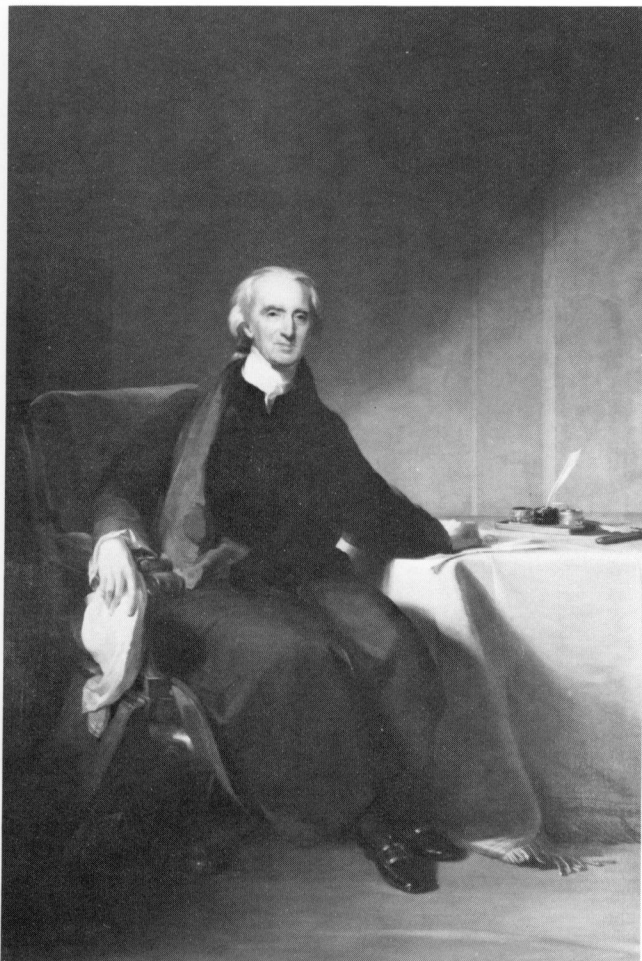
I consider it an indispensable duty to close this last solemn act of my Official life, by commending the Interests of our dearest Country to the protection of Almighty God, and those who have the superintendence of them, to his holy keeping.

Having now finished the work assigned me, I retire from the great theatre of Action; and bidding an Affectionate farewell to this August body under whose orders I have so long acted, I here offer my Commission and take my leave of all the employments of public life.

THE ANNEX

On display in the NEW SENATE CHAMBER, completed in 1904, are portraits of Maryland's four signers of the Declaration of Independence. On the right are *Charles Carroll of Carrollton* and *Samuel Chase*; on the left, *William Paca* and *Thomas Stone*. The portrait of Carroll was commissioned by the Legislature in 1833 and painted by Thomas Sully (1783-1872) in 1834. The portraits of Chase, Paca and Stone, commissioned in 1835 and completed in 1836, are by Maryland artist John Beale Bordley (1800-1882). The small statues on the corners of the President's dais are, on the right, Charles Carroll of Carrollton, the nation's longest surviving signer of the Declaration of Independence and one of Maryland's first two United States Senators; and John Hanson, a signer of the Articles of Confederation and "first President of the United States in Congress Assembled (1781)." Executed in 1903 by Richard E. Brooks (1865-1918), they are smaller versions of the sculptures in Statuary Hall in the United States Capitol.

On the back wall are portraits of the governors during whose administrations the new annex was built. On the



Charles Carroll of Carrollton by Thomas Sully (1834). Maryland Commission on Artistic Property, MdCAP 1114.

right is *John Walter Smith*, 1900-1904, and on the left is *Edwin Warfield*, 1904-1908. Both portraits are by Thomas Cromwell Corner (1865-1938). Overhead is a skylight designed and executed by Louis Comfort Tiffany (1848-1933) in 1904.

The NEW HOUSE OF DELEGATES CHAMBER, across the hall from the New Senate Chamber, contains portraits of former Speakers of the House of Delegates and a Tiffany skylight. When the House of Delegates is in session, an eighteenth century mahogany and silver mace, approximately two and one half feet high, stands next to the Speaker. The mace is the traditional symbol of authority of a Legislature and traces its origin to the Parliament of England. The Maryland mace has been used each session of the Legislature since the eighteenth century.

In the hallway is a bust of Rear Admiral Winfield Scott Schley done in 1903 by Ernest Keyser (1875-1959).

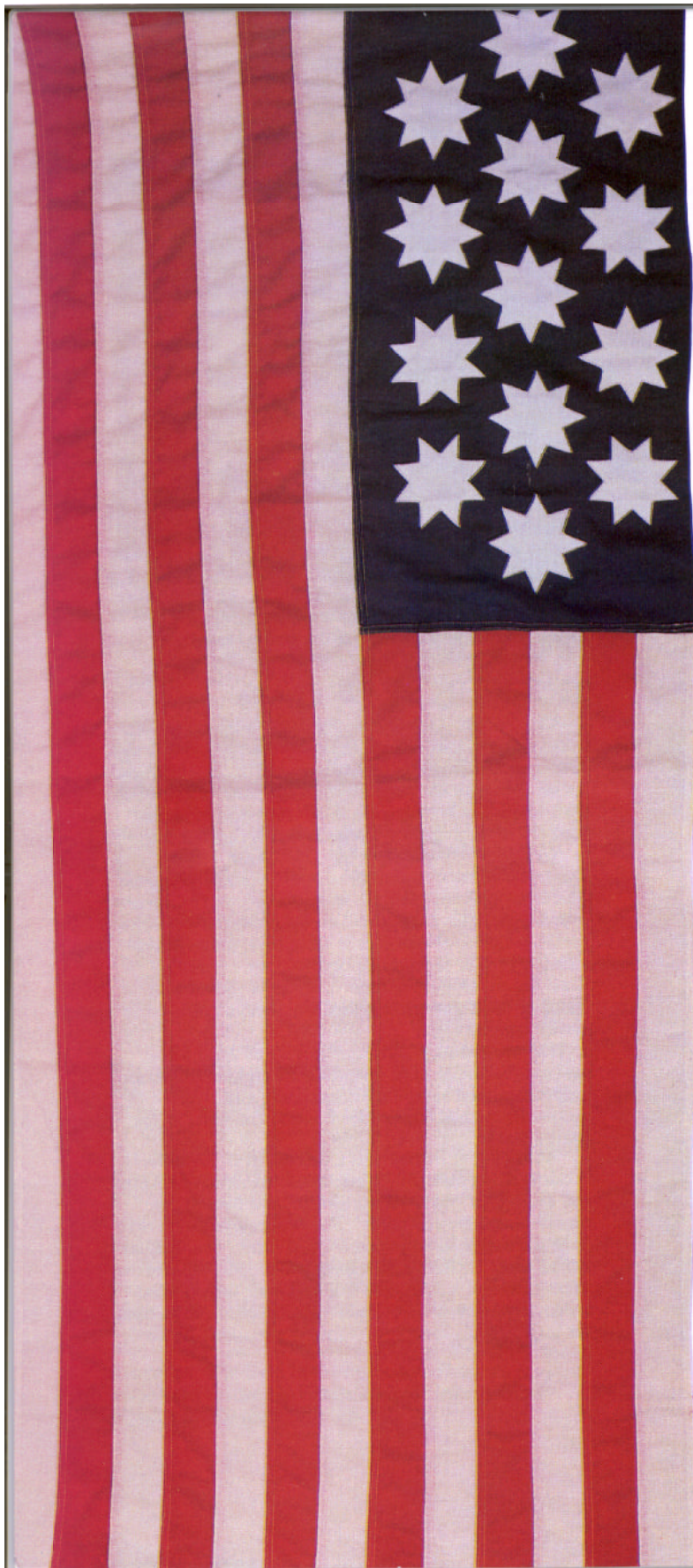
At the top of the STAIRWAY, which divides the annex from the Old State House, is the monumental *Washington Resigning His Commission as Commander-in-Chief*, by Edwin White (1817-1877), commissioned in 1856-1858 and installed in 1859. The Stairway leads to the offices of the Governor and the Lieutenant Governor, which are closed to the general public.

THE JOHN SHAW FLAG

The unusual American flag hanging from the interior of the dome is a replica of one of two flags ordered by the Governor and Council of Maryland in 1783 "to be hoisted for the President of Congress." Having been forced to flee from Philadelphia to Princeton by the rioting of unpaid soldiers, the Continental Congress was scheduled to meet in Annapolis on November 26, 1783. But it was not until December 4, the day after President of Congress Thomas Mifflin arrived, that one of the flags was probably raised over the President's residence (the old Governor's mansion on the grounds of what is now the United States Naval Academy). The second flag flew atop the unfinished State House where a quorum of seven of the thirteen states of the Confederation finally assembled on December 13, 1783.

The original flags were constructed by John Shaw, variously cabinet-maker, inventor, state armorer, assessor, undertaker, merchant, City Councilman and chief mechanic, maintenance supervisor and carpenter of the State House.

According to a resolve of Congress of 1777, an American flag need only incorporate "13 stripes alternate red and white," and "13 stars white on a field of blue representing a constellation." The two flags Shaw tailored from this vague description no longer exist. The unusual design of the replicas – their elongated proportions and the arrangement of stripes, one flag beginning with a white stripe and the other with a red – was deduced from receipts for the materials found two hundred years later at the Maryland Hall of Records.



Front cover – Watercolor of Annapolis from Church Circle by Cotton Milbourne (1794). Hammond-Harwood House Association, Annapolis. Photograph courtesy of the Maryland State Archives, MdHR G 1556-10.

Back cover – The John Shaw flag. Maryland Commission on Artistic Property, MdCAP 807.



Prepared by the Maryland Commission on Artistic Property of the State Archives and Hall of Records
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